

CHADWICK

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ALTO OR BARITONE

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# Song Album

17 Songs for

Tenor or Baritone

with

Pianoforte Accompaniment

by

A. W. SCHMIDT

1. Bedouin Love Song.
2. Allah gives Light in Darkness
3. He loves me.
4. A bonny Curl.
5. The Maiden and the Butterfly.
6. Nocturne.
7. The Lament.
8. The Miller's Daughter.
9. O Love and Joy.
10. The Northern Days are short.
11. Thou art so like a Flower.
12. I know two Eyes.
13. In bygone Days.
14. Sweet Wind that blows.
15. Before the Dawn.
16. The Danza.
17. Song from the Persian.



Price \$1.00 net

The ARTHUR P. SCHMIDT Co.,  
BOSTON, NEW YORK,  
120 Boylston St. 8 West 40th St.

Made in U.S.A.

EDITION SCHMIDT N°77ab

# LYRICS

FROM

## "TOLD IN THE GATE"

BY ARLO BATES.

SET TO MUSIC BY

G.W. CHADWICK.

Sweetheart thy lips are touched with flame.  
Sings the nightingale to the rose.  
The rose leans over the pool  
Love's like a summer rose.  
As in waves without number.  
Dear love when in thine arms,  
Was I not thine.  
In mead where roses bloom.  
Sister fairest why art thou sighing.  
O' let night speak of me.  
I said to the wind of the south.

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17 SONGS for

Alto or Baritone

with

Piano forte Accompaniment

by

G. W. Farnwick

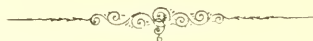
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# BEDOUIIN LOVE SONG.

(Words by Bayard Taylor.)

PROPERTY OF CITY OF NEW YORK

*Animato assai.*

G. W. CHADWICK.

*f*

From the desert I come to thee

*p cresc.*

on a stall-ion shod with fire,

*f*

And the winds are

*p cresc.*

*p*

left be-hind, with the speed of my de - sire,

*f*

*p cresc.*

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with the speed of my de - sire. Un - - der thy

win - dow I stand and the mid - night hears my

cry. Un - - der thy win - - dow I

stand and the mid - night hears my cry. I love

*appassionato*

*p*

*f*

*f*

thee, I — love — but thee, with a love that

*mf*

can - - not die, with a love that can - not

*p* *sostenuto*

*p* *pp*

die.

*p*

*Red.* \* *Red.* \* *Red.* \*

**Maestoso assai.**

Till the sun grows cold

*mf*

*Red.* \* *Red.* \*

and the stars are old,

And the leaves of the

judg - - ment book un - - fold,

Till the sun grows cold

and the stars are old,

And the leaves

*crescendo molto*

*sempre più f*

of the judg - - - ment

*ff*

book un - fold.

*animato*



# ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

Serioso.

Al - lah gives light in dark - ness, Al - lah gives rest in pain,

*p*

*p*

*3*

The first system of the musical score for 'ALLAH.' It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment consists of chords in the left hand and single notes in the right hand. Dynamics include piano (*p*) and a triplet of eighth notes in the vocal line.

Cheeks that are white with weep - ing Al - lah paints red a - gain.

*dim.*

*3*

*3*

*dim.*

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment continues with chords and single notes. Dynamics include *dim.* (diminuendo) and triplet markings (*3*) in both the vocal and piano parts.

The flowers and the blossoms with - er, Years van - ish with fly - ing feet,

*f*

*3*

*3*

*3*

*dim.*

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment continues with chords and single notes. Dynamics include *f* (forte) and triplet markings (*3*) in both the vocal and piano parts. The system concludes with a *dim.* (diminuendo) marking.

But my heart will live on for - ev - er, That here in sad-ness beat.

*dim.* *pp*

*f* *dim.* *pp*

Glad - - - ly to Al-lahs dwell - - ling

*p* *m. s.*

*f* *pp*

Yon - - der would I take flight, There will the darkness van - - ish,

*pp*

There \_\_\_\_\_ will my eyes have light.

*rit.*



To Mr. Edward Bowditch, Albany.

## HE LOVES ME.

Words by Newton Mac Intosh.

G.W. Chadwick, Op. 14. N<sup>o</sup> 2.*Allegretto grazioso.*

*p* O - ver and o - ver with cease-less

mo - tion — The waves come rol - ling o - ver the o - cean,

Then break on the sand. — Waves, bright waves, can you nev - er dis-

*pp*

cov - er      What has be - come of my ab - sent lov - er

This system contains the first two measures of the song. The vocal line begins with a half note 'cov' followed by a dotted half note 'er'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand.

So far from land, \_\_\_\_\_ So far from land. \_\_\_\_\_

The second system continues the melody. The vocal line has a half note 'So', a dotted half note 'far', and a half note 'from' followed by a long melisma line. The piano accompaniment continues with its characteristic eighth-note pattern.

*p* Ev - er and ev - er the ships are pas - sing, \_\_\_\_\_ But

The third system begins with a piano (*p*) dynamic marking. The vocal line starts with a half note 'Ev', a dotted half note 'er', and then continues with 'and ev - er the ships are pas - sing' followed by another melisma line. The piano accompaniment maintains the eighth-note accompaniment.

on - ly the ship I love is mis - - sing. \_\_\_\_\_ My true love at

The final system on this page concludes with the vocal line singing 'on - ly the ship I love is mis - - sing' followed by a melisma line, and then 'My true love at'. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

*pp*

sea. Ah! no mat - ter what skies are a -

*pp*

bove him. He on - ly knows how tru - ly I love him

And he loves me And he loves

*pp*

*pp*

me.

*ppp*

To Miss Eleanor Everest, Philadelphia.

## A BONNY CURL.

Words by Amelie Rives.\*)

G.W. Chadwick.

*Alla scozzese.*

*p*

I have a curl, a bricht, brown curl, a

*p*

bon-ny curl o' hair and close to my heart it

*p*

nest-les warm. But its brithers din-na ken its there I

*f*

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stole my curl, my silk soft curl, my bon-ny curl o'—

*p*

hair. And a' the night it sleeps up - on my heart, but its

*p*

*pp* master does na ken its there. *a tempo* O bricht, bricht curl, O

*rit.* *p*

luve-ly, luve-ly curl, O curl, o' my bon-ny dear, I

would that a-gain ye were shin' in' on his head, but I would that his head were

here, and I would that his head were here.

*p* *f* *rit.* *pp*

*p* *f* *smorzando* *pp*



## THE MAIDEN AND THE BUTTERFLY.

Capriccioso e semplice.

G.W. Chadwick.

There wandered once a maid - en a - mid the for - est

shade, And where the flowers grew thick - ly She stooped to pick them

quick - ly; just then a but - ter - fly came

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by her and kissed this lit - tle maid. *p* For-give me, said he

hum - bly, 'twas hon - ey that I sought. "For - give me" for as -

sum - ing your ro - - sy lips so bloom - ing

were sweet and dew - y ro - ses, but so I tru - ly thought.

*p*  
Then arch - ly said the

*f* *p*

maid - en this time I'll pass it by. Let not my fa - vor

blind you with va - ni - ty, but mind you,

*f*  
these ros - es do not blos - som for eve - ry but - ter - fly.

*f*

# NOCTURNE.

Words by Thomas Bailey Aldrich.

G.W. Chadwick.

*p*  
Up to her chamber win - dow A

*p*

slight wire trel - lis goes And up this Romeo's lad - der

*pp*  
Clam - bers a bold white rose; I lounge in the i - lex sha - dows, I

*pp*  
*lusingando sempre*

see the la - dy lean Un - clasp - ing her silk - en gir - dle, The

cur - tain folds be - tween. She smiles on her white rose lov - er, She

reach - - es out her hand, And helps him in at the

win - dow, I see it when I stand, To her

*poco meno mosso*

scar - let lips she holds him, And kis-ses him ma-ny a time. Ah

*ff*

3

me! 'twas he that won her Be-cause he dared to

*p* *cresc.*

3

*f* *ad lib.* **Tempo I.**

climb. Ah me!

*f* *ff*

*a piacere*

Be-cause he dared to climb.

*pp*





# THE LAMENT.

## Egyptian Song from Ben Hur.

Poem by Lew Wallace.

G. W. CHADWICK.

Moderato con moto.

*sost.*

1

sigh as I sing for the stor-y land A - cross the Syr-i - an

sea. The o - dor - ous winds from the musk - y sand Were

breaths of life to me. They play *espress.* with the plumes of the

*p*

whispr-ing palm For me, a-las, no more. No

*pp* more does the Nile in the moon-lit calm Moan past the Mem-phi-an

*pp*

shore. *f* 0

*dim.*



Ni - - lus! thou God \_\_\_\_\_ of my faint - ing soul, In

dreams \_\_\_\_\_ thou com - - est to me, \_\_\_\_\_ And

dream - - ing I play \_\_\_\_\_ with the lo - tus bowl, And

sing \_\_\_\_\_ sad songs \_\_\_\_\_ to thee, \_\_\_\_\_ And

*pp sotto voce*

hear from a-far the Mem-no - ni - an strain And calls from dear Sim -

*pp sostenuto assai*

*f* *allargando*

bel, And wake to a pas - sion of grief and pain That

e'er I said Fare - well, That e'er I

*sempre cresc.*

said Fare - well.

## THE MILLER'S DAUGHTER.

(Ternyson.)

Andante non troppo.

G.W. Chadwick.

*p*

It is the mil-ler's daugh-ter and she is grown so

dear, so dear, that I would be the jew-el that glistens in her

ear, that glistens in her ear, for clad in ring-lets day and

*pp*

night I'd touch her neck, so warm and white. —

*pp* *p*

And I would be the

*p dolce* *p*

gird-le a - bout her dain - ty, dain - - ty waist, — and her

heart would beat a - gainst me in sor - - row and in

*pp* *rit.*

rest and I should know if it beat right I'd clasp it round so close and

*pp* *colla voce*

*a tempo*

tight.

*a tempo*

*mp*

3

*pp*

And I would be the necklace and all day

*p* *pp* *cresc.*

long to fall and rise up - - on her bal - my



*più lento*  
*p*  
 bo - som with her laugh - ter or her sighs, with her laugh - ter or her

*f*  
*colla voce*  
*p*

*a tempo*  
*pp*  
 sighs, and I would lie so light, so light I scarce should be,

*a tempo*

*ad lib.*  
 — I scarce should be un - clasped at night.

*colla voce*  
*pp*

*cresc.*  
*pp*

## O LOVE AND JOY.

Folk Song.

G.W. Chadwick.

Moderato assai. ♩ = 69.

O love and joy are for a day, Then

tears and sor - row af - ter, O love is for a

sum - mer's day, And then fare-well to laugh - - ter, If

*pp espress.*



*cresc.*

love and joy are for a day, And then fare - well to

*f appassionato*

laugh - - - ter, To live with love give

*perdendo*

me one day Though, tears for - ev - er af - - ter.

*f* *pp* *pp*

# THE NORTHERN DAYS.

Folk Song.

Words by Christina Rossetti.

G.W. Chadwick.

Con moto.  $\text{♩} = 80.$

The north - ern days are short When

north - ern nights are long, For hours and hours the

lark Pours out its song. The

*f*

south - - ern nights are short \_\_\_\_\_ When south - ern

*f*

*pp dolciss.*

days are long, But sweet the night when

*p*

*pp dolciss.*

night - in - gales Pour \_\_\_\_\_ out their song.

*pp*

## THOU ART SO LIKE A FLOWER.

(Du bist wie eine Blume.)

G.W. Chadwick, Op. 11. N° 3.

*Dolce semplice.*

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Thou' and a half note 'Du'. The piano accompaniment starts with a half note G4, followed by a half note F4, and then a half note E4. The key signature is B-flat major (two flats), and the time signature is 6/8.

*p*

Thou  
Du

The second system of the musical score. The vocal line continues with the lyrics 'art so like a flow - er, So pure, and fair, and kind; ——— I' and 'bist wie ei - ne Blu - me, so schön. so hold, so rein; ——— ich'. The piano accompaniment continues with a half note D4, followed by a half note C4, and then a half note B3. The key signature is B-flat major (two flats), and the time signature is 6/8.

*p*

art so like a flow - er, So pure, and fair, and kind; ——— I  
bist wie ei - ne Blu - me, so schön. so hold, so rein; ——— ich

The third system of the musical score. The vocal line continues with the lyrics 'gaze on thee, and sor - row Then in my heart I find, ——— It' and 'schau' dich an und Weh - muthschleicht mir in's Herz hin - ein! ——— Mir'. The piano accompaniment continues with a half note A3, followed by a half note G3, and then a half note F3. The key signature is B-flat major (two flats), and the time signature is 6/8.

gaze on thee, and sor - row Then in my heart I find, ——— It  
schau' dich an und Weh - muthschleicht mir in's Herz hin - ein! ——— Mir

*cresc.*

seems as though I must lay then My hand up - on thy brow,  
 ist, als ob ich die Hän - - de auf's Haupt dir le - gen sollt',

*cresc.*

*allargando*

Praying that God may pre - serve thee, As  
 Be-tend, dass Gott dich er - hal - - te, So

*cresc.* *f* *cantabile* *p*

*pp*

pure and fair as now.  
 schön, so hold, so rein.

*pp* *pp*

To Adelaide.

## BALLAD.

Semplice ed innocente.

G. W. Chadwick, Op. 14. No. 4.

I  
I  
I

know two eyes, two soft brown eyes, Two eyes as sweet and dear, As  
 knew a voice of fair - y tone Like brook-let in the June, That  
 know a gold - en heart - ed maid For whom I built a shrine, A

ev - er danced with gay sur - prise Or glis - tened in a tear, In  
 sings to please it - self a - lone A lit - tle old world tune, Whose  
 leaf - y nook of murmurous shade Deep in this heart of mine, And



whose fair rays a heart may bask Their shadowed rays se - rene. But, lit - tle maid you  
mu - sic haunts the listener's ear And will not leave it free But, I shall nev - er  
in that calm and cool re - cess To make her home she came. But, Oh! you'd nev - er,

must not ask Whose gen - tle eyes I mean, But, lit - tle maid you  
tell you, dear Whose ac - cents they may be, But, I shall nev - er  
nev - er guess That lit - tle maid - en's name, But, Oh! you'd nev - er,

*pp*  
must not ask Whose gen - tle eyes I mean.  
tell you, dear Whose ac - cents they may be.  
nev - er guess That lit - tle maid - en's name.

To Mrs. Lizzie Barton Hall, Leavenworth.

## IN BYGONE DAYS.

Words by John Leslie Breck.

G.W. Chadwick, Op. 44. No. 3.

Andantino.

*p* In by-gone

days I wrote with zealous care — *cresc.* A passing fan - - cy sweet by visions

*cresc.*

wrought, 'twas of a maid - en pure and wondrous fair, — 'twas but a

thought, — 'twas but a thought. — In aft - er

*pp* *f dim.* *p*

days when Fort-une chancing true — This beauteous maid - en I beheld un -

sought. I loved her well and thought she loved me too, — 'twas but a

*f* *ff* *largamente* *pp*

thought, — 'twas but a thought. —

*ad lib.* *colla voce* *pp*

## SWEET WIND THAT BLOWS.

Words by Oscar Leighton.

G.W. Chadwick, Op. 14. N<sup>o</sup> 5.

Andantino.

*p*

Sweet wind that blows o'er sun - ny  
 Rip - ples her hair like waves that  
 Her sweet breast shames the scat - ter'd

*p*

isles The soft - - - ness of the  
 sweep A - - - bout this pleas - ant  
 spray, Soft kissed by ear - ly

sea, Blow thou a - - cross these mov - ing  
 shore, Her eyes are blu - - - er than the  
 light. I dream she is the dawn of

miles, News of my love to  
deep Round rock - y Ap - - - - ple  
day That lifts me out of

*f*

me, News of my love to  
dore, Round rock - y Ap - - - - ple  
night, That lifts me out of

me.  
dore.  
night.

*mf dim.*

# BEFORE THE DAWN.

G.W. Chadwick, Op. 8. N° 3.

Andante con tenerezza.

*sotto voce*

*pp*

In the

*p>*

*pp*

hush of the morn, be - fore the sun, I wa - ken to

*cresc.*

think of thee, And all the sweet



day thus be - gun as hal - - lowed

seems to be. In the ho - - - ly re -

*pp*

pose the morn - - - ing

*più animato e cresc. poco a poco*

star with tremb - - - ling a -

*più animato e cresc. poco a poco*

waits the sun, And

thus my heart if near or

far a - - waits thee sweet - - - est

one, a - - - waits thee

*dim.*

sweet - est one. *pp* In a

gold - - - en ecs - - - ta - - cy of

bliss the fair morn - - - ing star will

die, *appassionato e animato* *p* But I im - -

*sempre più animato poco a poco*

mor - - - tal by thy kiss

*sempre più animato poco a poco*

live but when thou art nigh,

*f*

*dim.*

*p molto cresc.*

But I im - - mor - - - tal

*p*

*molto cresc.*

by thy kiss live but when

thou art nigh.

*f* *a tempo*

*ff*

*p dolce*

*dim.* *p*

live but when thou art nigh.

*animato*

(Ario Basso)

*ff*



To Mr. Jules Jordan, Providence.

## THE DANZA.

Poem by Arlo Bates.

Allegretto grazioso.

G.W.Chadwick, Op. 14. N<sup>o</sup> 1.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/8. The tempo is marked 'Allegretto grazioso'. The piano part begins with a *p* (piano) dynamic and includes triplet markings. The vocal line starts with the lyrics 'If you'.

The second system of the musical score. The vocal line continues with the lyrics 'nev - er have danced The Dan - za with its'. The piano accompaniment features a *simile* marking, indicating it should continue in a similar manner to the previous system. Triplet markings are present in both staves.

The third system of the musical score. The vocal line continues with the lyrics 'won - drous rhythmic twirl, While close to your'. The piano accompaniment continues with triplet markings and a *simile* marking.



bo - - - som pant - ed *pp* Some dark - - eyed

cre - - - ole girl, *f* Of danc - - - ing

you know naught,

By I - - - nez *p a piacere a tempo* I was taught.

*f p colla voce a tempo*

*grazioso*

'Tis a dance with the strang - est paus - es,

It moves as the breez es blow. And her

lips were like pome - granate blos - soms, And her teeth were

*cresc.*

white as snow, And her teeth were white as

snow. Of beau - - ty I knew naught,

By I - - - nez I was taught.

rall. e dim.

In the gar - - den - - splashed the fount - - - ain,

Where the palm - - trees hid the moon,

Who well had the Dan - - za

trod - den, A kiss might crave as boon.

Of lov - - ing I knew naught,

Of — lov — — ing—

I knew naught, ————— By

I — — nez I was taught. —————

*animato*

*l. H.*

*r. H.*



# SONG FROM THE PERSIAN.

Words by Thomas Bailey Aldrich.

G.W. Chadwick.

*Andante con sentimento.*

*p* O sad are they who know not

love, But far from pas-sions tears and smiles, Drift

down a moon-less sea Beyond the silve-ry coasts of fair-y

*p* *p*

Isles. And sad-der they whose long-ing lips



— kiss emp-ty air and nev-er touch — The dear warm mouth of those they

love — Wait-ing, wast-ing, suffering much, — But

clear as am-ber, fine as musk — Is life to those who pil-grim-

wise — Move hand in hand — From dawn to dusk, — Each morning

near-er Pa-ra - dise. O not for them shall an - gels pray;

— They stand in ev - er - last - ing light, — They walk in

Allah's smile by day — And nes-tle in his heart by night.

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